

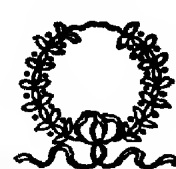
# Compositions · for the Piano

by

# L. M. Gottschalk

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(For America to Marguerite see separate list.)



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## NOTE DE L'AUTEUR

Dans l'andante qui forme la première partie de ce morceau j'ai cherché à peindre la sérénité d'une belle nuit. Les analogies qui s'établissent d'elles mêmes dans tous les esprits cultivés me font espérer que je serai compris en disant que la couleur générale de cet andante doit appartenir "au clair obscur." Le chant, tout en étant distinct ne doit pas se détacher trop crûment sur le fond du tableau, que j'ai, à dessein, rempli d'harmonies effacées et de cadences rompues, afin d'ajouter au caractère "crépusculaire" du morceau. Tout l'accompagnement doit être soutenu "pianissimo" avec l'aide des 2 pédales, judicieusement employées; il doit envelopper, pour ainsi dire, le chant comme d'un brouillard harmonieux qui en adoucisse les contours sans les voiler entièrement. Pour la cadenza qui précède l'entrée du mouvement à 4 temps, je recommande la plus grande netteté. L'effet et le brillant de tout le trait réside exclusivement dans la pureté et l'égalité, avec laquelle chaque note est entendue. Je recommande encore, et, en vue de combattre, s'il est possible, la déplorable tendance des élèves à modifier à leur guise le texte du compositeur, la plus scrupuleuse observation de ce qui est écrit.

L.M. GOTTSCHALK.

*Jun 26 1862*

## NOTE BY THE AUTHOR

In the Andante, which forms the first part of this Composition, I have sought to depict the serenity of a beautiful night. The analogies, which naturally suggest themselves to cultivated minds, cause me to hope I shall be understood in saying that the general color of the Andante should be that of "Chiaroscuro." The Melody, while being kept distinct, should not be separated too boldly from the back-ground of the picture, which I have designedly filled with smothered harmonics and broken cadences, with the view of adding to the glimmering, crepuscular character of the piece. The entire accompaniment should be sustained Pianissimo, with the use of the two pedals, judiciously employed. The Melody should be enveloped, as it were, with a misty veil, softening the outlines yet not obscuring them. For the cadenza which precedes the opening of the movement in common time, I suggest the most extreme accuracy, the effect and brilliancy of the entire passage depends exclusively upon the purity and evenness with which each note is sounded. I recommend also, with the view of arresting, if it be possible, the deplorable tendency of pupils to vary the text of the composer according to their fancy, the most scrupulous adherence to what is written.

# MURMURES ÉOLIENS

(EOLIAN MURMURS)

(Jan. 26, 1862)

LOUIS MOREAU GOTTSCHALK  
Op. 46

Andante (♩ = 104)

2 Ped.  
Armonioso  
p

8va.

Ped.

8va.

Ped.

8va.

Ped.

8va.

Ped.

p Tranquillo

468b

(♩=60)

Tranquillo. Armonioso.

5

Semplice.

Ped.

Con Tenerezza.

Ped.

Ben Cantato.

L'accompagn'o  
Molto Tranquillo.

Ped.

Ped.

Ped.

This musical score is for a piano piece, page 6. It consists of two systems of music, each with two staves (treble and bass clef). The first system is the main section, and the second system is an alternative version labeled 'OSSIA.'.

The main section (first system) features a complex rhythmic pattern in the bass clef, primarily consisting of eighth and sixteenth notes, often beamed together. The treble clef has a more melodic line with some grace notes. Pedal markings ('Ped.') are placed above the bass staff at various points, often accompanied by an asterisk (\*). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The 'OSSIA.' section (second system) provides an alternative melodic and harmonic texture. It maintains the same rhythmic complexity in the bass but offers a different melodic contour in the treble. Pedal markings are also present here. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

At the bottom left of the page, the number 4688 is printed.

This page contains two systems of musical notation for a piano piece. Each system consists of two grand staves (treble and bass clef). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system (measures 1-4) features a complex piano accompaniment in the bass staff with many beamed sixteenth notes and chords. The right hand plays a melodic line with some grace notes. The second system (measures 5-8) continues the accompaniment, with the right hand playing a more active melodic line. Pedal markings ('Ped.') and asterisks (\*) are used throughout to indicate pedaling. A triplet of eighth notes is marked with a '3' in the third measure of the second system. The page number '7' is in the top right corner.



8va.

*Sya.*

## Misterioso.

**Tranquille.**

82a.

**Tranquillo.**

*8va.*



8va.....

Ped. \* Ped. \* Ped. \* Ped. \*  $\times 1 \times 14$

8va..... 8va.....

Ped. \* Ped. \* Ped. \* Ped. \*

8va.....

Ped. \* Ped. \* Ped. *pp* Ped. \*

8va.....

Ped. \* Ped. \* Ped. \* Ped. \*

Morendo. Rit un poco. *ppp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Scintillante.

8va.....

**pp** A Piacere.

8va.....

Silenzio.

8va.....

8va.....

8va.....

**pppp**

8va.....

Cresc. poco a poco.

8va.....

**p**

8va.....

8va.....

**mf**

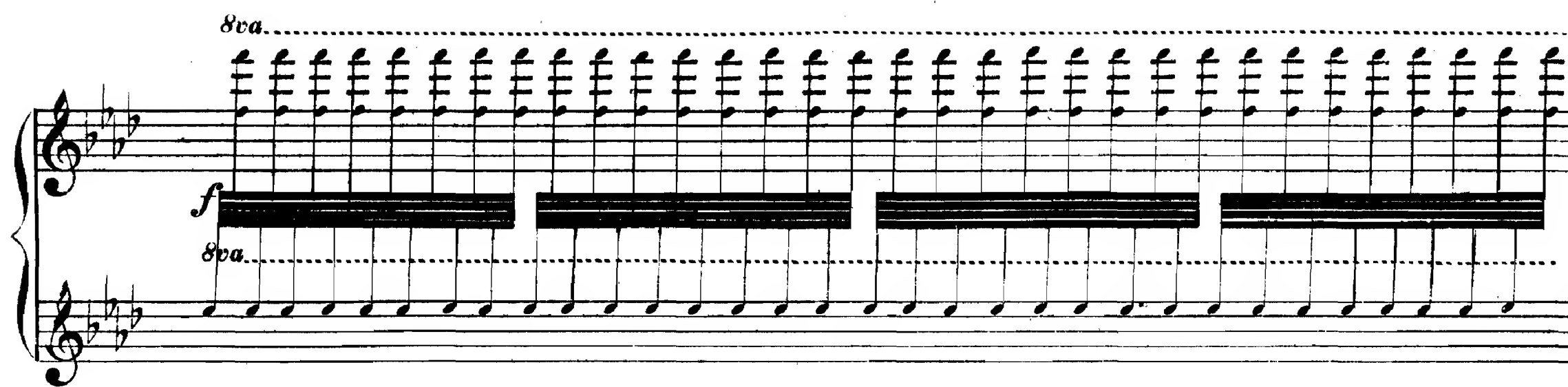
8va.....

Sempre Cresc.

8va.

*f*

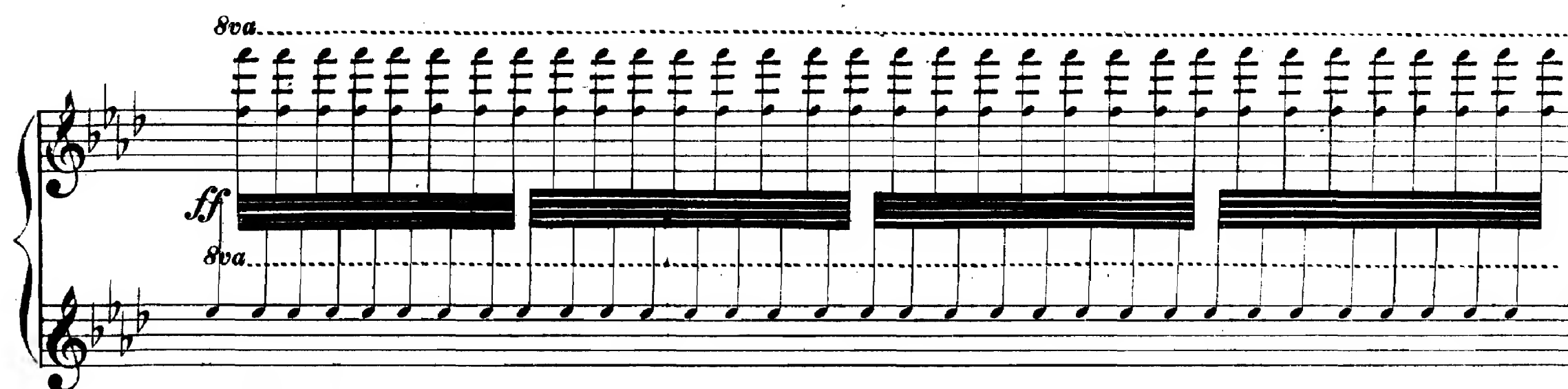
8va.



8va.

*ff*

8va.



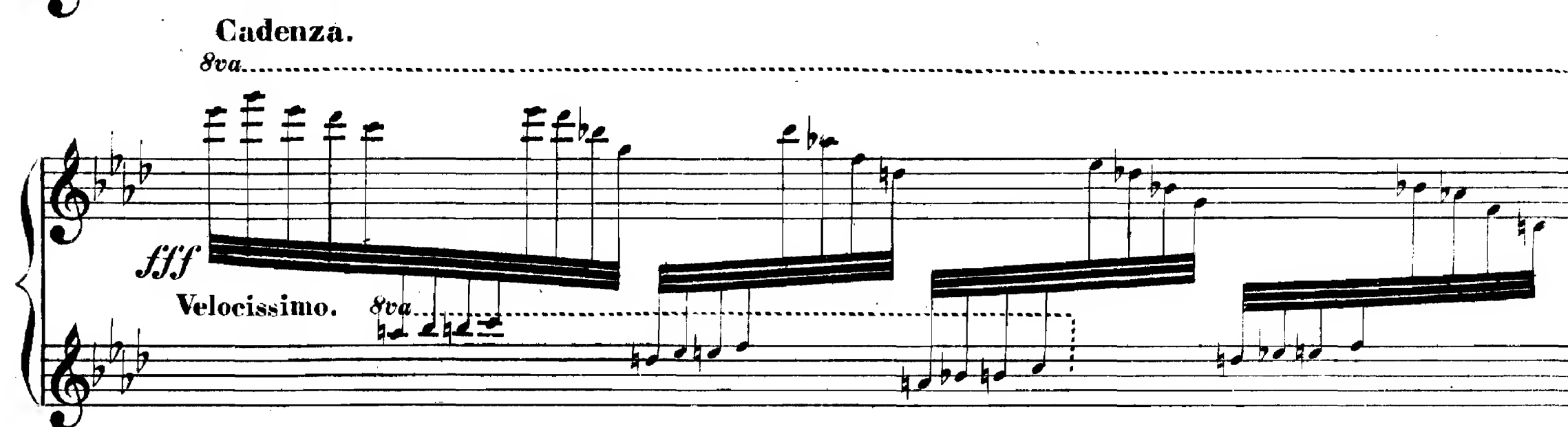
Cadenza.

8va.

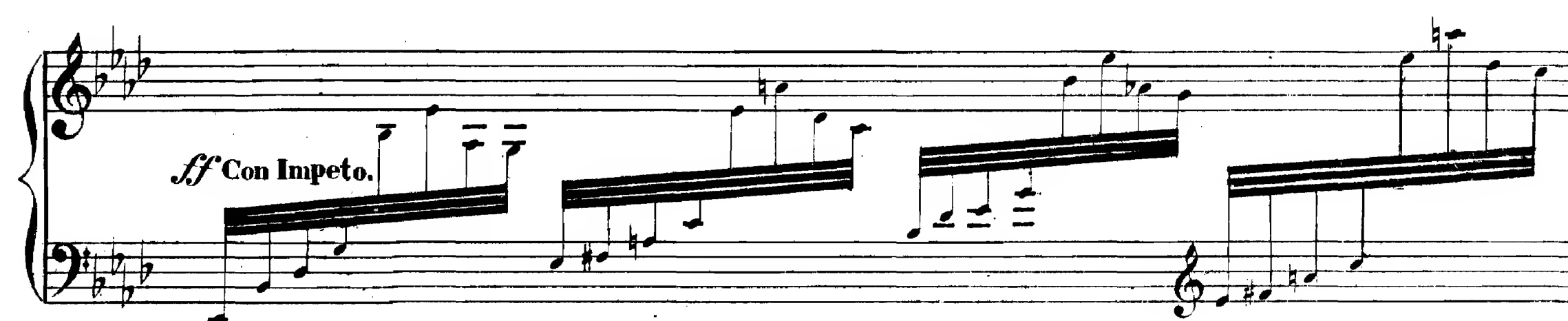
*fff*

Velocissimo.

8va.



*ff* Con Impeto.



*Sempre Veloce.**8va.*

The first system of musical notation for piano, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of a series of chords and arpeggiated figures. The right hand plays chords, while the left hand plays a continuous arpeggiated pattern. A dashed line labeled *8va.* indicates an octave transposition for the right hand.

*8va.*

The second system of musical notation for piano, continuing the piece. It features the same grand staff and key signature. The musical texture remains consistent with the first system, with chords in the right hand and arpeggiated figures in the left hand. A dashed line labeled *8va.* indicates an octave transposition for the right hand.

*8va.*

The third system of musical notation for piano, continuing the piece. It features the same grand staff and key signature. The musical texture remains consistent with the first system, with chords in the right hand and arpeggiated figures in the left hand. A dashed line labeled *8va.* indicates an octave transposition for the right hand.

*8va.*

The fourth system of musical notation for piano, continuing the piece. It features the same grand staff and key signature. The musical texture remains consistent with the first system, with chords in the right hand and arpeggiated figures in the left hand. A dashed line labeled *8va.* indicates an octave transposition for the right hand.

*8va.*

The fifth system of musical notation for piano, continuing the piece. It features the same grand staff and key signature. The musical texture remains consistent with the first system, with chords in the right hand and arpeggiated figures in the left hand. A dashed line labeled *8va.* indicates an octave transposition for the right hand.

*8va.*  
Dim poco a poco

*8va.*  
Dimin.

*8va.*  
*p* *8va.* *pp*

*8va.*  
*ppp* *8va.* *Brillante.*  
*Senza Rallentando.*

*(♩=66)* *8va.*  
*P* *Bien Rythme.*

*8va.*  
*f* *8va.*

8va...

6

*Ped.* \* *Ped.* \* *Ped.* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system contains the first two measures of the piece. The right hand features a complex texture with many beamed sixteenth notes, some marked with a '6' and a slur. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. A dynamic marking of 'p' (piano) appears in the second measure.

8va...

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The second system continues the musical texture. The right hand maintains the dense, beamed-note pattern. The left hand's accompaniment evolves with various chordal structures. Pedal markings and asterisks are used throughout to indicate sustained notes.

8va...

5

*f* *Ped.* *p* *8va.* *pp* \* *Ped.* \* *Ped.* \* *Ped.* \* *f*

The third system introduces a variety of dynamics, including 'f' (forte), 'p' (piano), and 'pp' (pianissimo). The right hand has a section marked with a '5' and a slur. The left hand features a 'pp' section. Pedal markings and asterisks are present.

8va...

8va...

*f* *p* *Ped.* \* *Ped.* \* *Ped.* \* *f* *p* *Ped.* \* *Ped.* \* *Ped.* \*

The fourth system continues with dynamic contrasts of 'f' and 'p'. The right hand has a section marked with a '6' and a slur. The left hand's accompaniment includes several chords. Pedal markings and asterisks are used.

8va...

8va...

*f* *p* *Ped.* \* *Ped.* \* *Ped.* \* *f* *p* *Ped.* \* *Ped.* \* *Ped.* \*

The fifth system concludes the page with dynamic contrasts of 'f' and 'p'. The right hand has a section marked with a '6' and a slur. The left hand's accompaniment includes several chords. Pedal markings and asterisks are used.



*Ped.* \* *Ped.* \* *Ped.* \* *f* *p* *Ped.* \* *Ped.* \*

*f* *f* *Ped.* \* *8va* \* *Ped.* \* *Ped.* \* *Ped.* \* *f* *p* *Leggiero.* *Ped.* *Ped.* *p* *Brillante.*

*f* *f* *p* *Ped.* \* *8va* \* *Ped.* \* *Ped.* \*

*f* *f* *p* *Ped.* \* *8va* \* *Ped.* \* *Ped.* \*

*f* *Brillante.* *8va* *Ped.* *f* *Ped.* \*

8va.....

8va.....

Ped. *f*

*ff*

*ff* \* *p* 2 Ped.

8va.....

8va.....

Ped. \*

8va.....

8va.....

*p*

8va.....

8va.....

*mf*

8va.....

Cresc.

8va.....

*f*

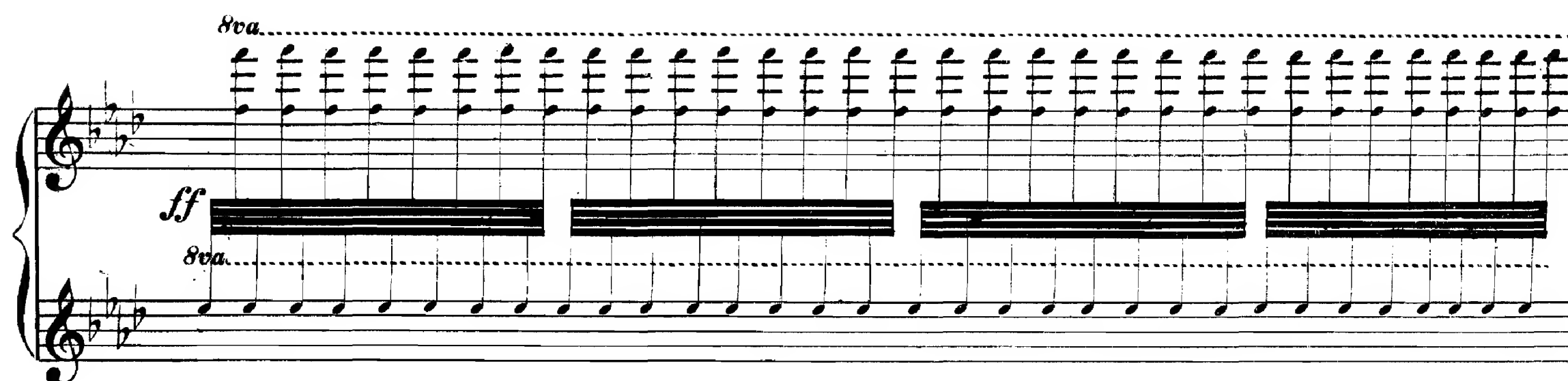
8va.....

Sempre Cresc.

8va.....

*ff*

8va.....



**Cadenza.**

8va.....

*Velocissimo.*

8va.....



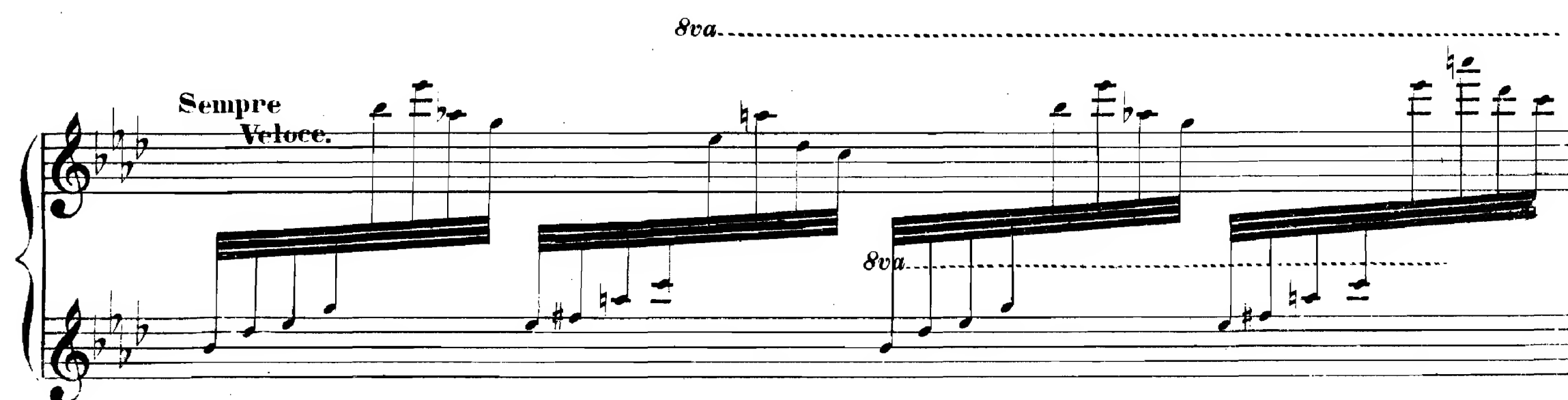
*fff*



8va.....

**Sempre Veloce.**

8va.....



8va.....

*f* 8va.....

This system shows a piano accompaniment in a key with three flats. The right hand features a series of chords, each consisting of a triad with an added fourth, moving in a stepwise fashion. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

8va.....

*ff* 8va.....

This system continues the musical pattern from the first system. The right hand's chords and the left hand's eighth-note accompaniment are maintained. The dynamic marking changes to *ff* (fortissimo).

8va.....

8va.....

This system continues the musical pattern. The right hand's chords and the left hand's eighth-note accompaniment are maintained. A dynamic marking of *ff* (fortissimo) is present.

8va.....

8va.....

*fff*

This system continues the musical pattern. The right hand's chords and the left hand's eighth-note accompaniment are maintained. A dynamic marking of *fff* (fortississimo) is present.

8va.....

Dim poco  
a poco.

8va.....

This system concludes the musical pattern. The right hand's chords and the left hand's eighth-note accompaniment are maintained. A dynamic marking of *Dim poco a poco.* (diminuendo poco a poco) is present.

8va

Dimin.

8va

8va.....

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va.....

8va

*Ped.*

*Ped.*

*Ped.*

*ff*

*ff*

*Ped.*

*Ped.*

1688

Clayton.

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